Filipino (Tagalog) Versions of Cinderella
Author(s): Fletcher Gardner and W. W. Newell
Source: *The Journal of American Folklore*, Vol. 19, No. 75 (Oct. - Dec., 1906), pp. 265-280
Published by: American Folklore Society
Stable URL: http://www.jstor.org/stable/534434
Accessed: 22/05/2014 18:43

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
http://www.jstor.org/page/info/about/policies/terms.jsp

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

American Folklore Society is collaborating with JSTOR to digitize, preserve and extend access to *The Journal of American Folklore.*

http://www.jstor.org

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

THE JOURNAL OF

AMERICAN FOLK-LORE.

VOL. XIX. — OCTOBER–DECEMBER, 1906. — No. LXXV.

FILIPINO (TAGALOG) VERSIONS OF CINDERELLA.

A.[1]

ONCE there were a man and his wife who had a daughter named Maria. Maria was a very pretty child and very happy, but unfortunately her father fell in love with a woman who was not his wife, and one day taking his wife out to fish with him he murdered her and threw her body into the water. Poor little Maria cried a great deal after her mother's death, but her lot was worse after her father married the other woman, for the stepmother set her all kinds of cruel tasks and threatened her with awful penalties if she failed.

Maria had a pet pig, with which she played a great deal, and her stepmother ordered her to kill and clean it. Poor little Maria cried and begged, but the woman forced her to kill the pig. When the pig was cleaned, the stepmother gave Maria ten of the refuse pieces and told her to clean them in the river, and if one piece was missing when she returned, she would be beaten to death. Maria cleaned the pieces in the river, but one slipped away and went down stream. The child cried and lamented over her fate so that an old crocodile going by asked her what was amiss. "That is nothing," said the crocodile, and he straightway swam after the piece and brought it back. As he turned to swim away, he splashed with his tail and a drop of water fell on her forehead where it became a most beautiful

[1] This first version of the Cinderella story was communicated to me in December, 1903, at Mangarin, Mindoro, by a young man known to me only by the name of Cornelio, who said that he had heard it told by a man from Marinduque Island. It was said never to have been printed, and in my list of fifty or so printed tales of this kind it is not to be found. I searched the Manila native bookstores very carefully for it, but could get no trace. The story was taken down by my usual method of listening attentively to the tale in Tagalog, and then at once writing it out in English, from memory, and having this story retold, with the translation at hand, to detect inaccuracies. In this way I felt more sure of having the story properly told than if the teller were constantly interrupted for me to copy the translation, as at the time the stories were written I was almost as familiar with spoken Tagalog as with English. — *F. G.*

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

jewel, flashing like the sun and fastened so tightly that it could not be removed. The little girl went home with the jewel on her forehead shining so brightly that it made every one cross-eyed to look at it, so that it had to be covered with a handkerchief.

The cruel stepmother asked many questions about Maria's good fortune, and when she found out all about it she sent her own daughter to kill a pig and do in all respects as the stepsister had done.

She did so and threw a piece of the refuse meat into the river and cried as it floated off.

The crocodile inquired of this girl also the cause of the trouble, and again brought the meat, but this time when he splashed with his tail, instead of a jewel on the girl's forehead, there was a little bell that tinkled incessantly. All the people knelt and crossed themselves because they thought the "Viaticum" passed, but when they saw the bell on the girl's forehead they laughed and pointed at her. So the daughter had to tie up her forehead for shame, for the bell could not be gotten off.

The stepmother was more cruel than ever to Maria now that she had met with good fortune and her daughter with ill. She set the girl to every kind of dirty work till her whole body was filthy and then sent her to the river to bathe, telling her that if she did not wash her back clean she would beat her to death.

Maria struggled and scrubbed, but she could not reach her back either to see whether it was clean or to wash it, and she began to cry. Out of the river came a great she-crab, that asked the girl her trouble. "Oh," said Maria, "if I do not wash my back clean my stepmother will beat me to death." "Very well," said the crab, "that is easily remedied," and jumping on to Maria's back scrubbed and scrubbed till her back was perfectly clean. "Now," said the crab, "you must eat me and take my shell home and bury it in the yard. Something will grow up that will be valuable to you." Maria did as she was told, and from the place grew a fine lukban (grape fruit) tree which in time bore fruit.

One day the stepmother and her daughter wished to go to church and left Maria to get the dinner. The stepmother told her that dinner must be ready when she returned and must be neither cold nor hot. Maria wept again over the impossibility of the task and was about to despair when an old woman came in, to whom she told her troubles. The old woman was a stranger but was apparently very wise, for she told Maria to go to church and that she would prepare the dinner. The girl said she had no clothes, but the old woman told her to look in the fruit of the lukban tree, and from the fruit Maria took out all the garments of a princess, a beautiful chariot and eight horses. Quickly she bathed and arrayed herself and drove by the

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

king's palace to the church, the jewel on her forehead shining so that it nearly blinded all who looked. The king, seeing such a magnificently dressed princess, sent his soldiers to find out about her, but they could learn nothing and had nothing to show when they returned but one of her little slippers which fell off as she left the church.

Maria went home and hastily put the dress and equipage back into the lukban fruit, and the old woman was there waiting with the dinner, which was neither cold nor hot. When the stepmother came from church, she saw only her stepdaughter there in rags, and everything ready according to her order.

Now the king wished to know who this princess was and ordered a "bando" sent around to every woman and girl in the kingdom, saying he would marry whomever the shoe would fit. The stepmother and her daughter went to the palace, but tied Maria in a sack and set her in the fireplace, telling her that she would be beaten to death if she stirred. The shoe fitted nobody at the palace; whether their feet were long, short, broad, narrow, big, little, or otherwise, it fitted no one. So the soldiers were sent out again to bring in every one who had not obeyed the "bando" and they looked into the house where Maria lived, but they did not see her. Just then a cock crowed and said, "Kikiriki, that's the girl. Kikiriki, there in the fireplace; the shoe fits her foot." So the soldiers made Maria dress in her finery with the mate to her little slipper on her foot, and with her little chariot and the eight ponies she went to the king's palace, and the other little slipper fitted exactly.

The stepmother and her daughter were envious, but could do nothing against the king's wishes, and the king married Maria with great pomp, but none of the jewels were so beautiful as the one that blazed on Maria's forehead.

In due time it came to be known that an heir would be born, but the king was called away to war. He arranged that a signal should be set, however, — a white flag if all went well and a black flag if anything went wrong.

He left the princess in the care of her stepmother and two wise women, and warned them not to let anything bad happen to the queen. The stepmother had not forgotten her hate for Maria, and when the little princes were born, for there were seven, she and the other women took them away and substituted seven little blind puppies.

When the king returned he saw the black flag flying over the tower and hurried to the queen's rooms to find her in tears over the puppies. He ordered the puppies drowned and his wife put into a corner under the staircase, until a place could be built for her. Then he had a hut built outside the palace and placed the queen there in chains.

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

The seven little princes, stolen from their mother, were put into a box which was cast into the sea and which drifted far away to a shore near an enchanter's cave. This enchanter had an oracle which spoke to him and said, "Go by the mountains and you will be sad, go by the shore and you will be glad," as he was setting out for his daily walk. Obedient to the oracle, he went to the shore and there heard the crying of the babies. He secured the box and carried it and the babies to his cave, and there they lived for several years untroubled.

One day a hunter, chasing deer with dogs, went by that way and saw the children. He returned to town and told what he had seen, and it came to the ears of the old women. They, being afraid that the king would learn of the children's being there, made "maruya," which is a kind of sweetmeat, and mixed poison with it. Then they went out to where the children were and gave them the poisoned sweets, so that they all died. When night came the enchanter was greatly troubled because the children did not come, and taking a torch he set out to look for them. He found the little bodies lying at the foot of a tree, and wept long and bitterly. At last he took them to his cave and laid them in a row on the floor and wept again.

As he lamented he heard the voice of the oracle, which was like a beautiful woman's voice, accompanied by a harp, singing most sweetly, and bidding him beg a medicine of the mother of the Sun, who lives in the house of the Sun across seven mountains to the west. This, she promised, would restore them to life.

So he set out on his long journey, and when he had crossed three mountains he came to a tree on which the birds never lit, and the tree was lamenting the fact. The enchanter inquired the way to the Sun's house, and the tree told him thus and so, but begged him to ask the mother of the Sun why the birds never lit on it. The enchanter went on, and on the next mountain he saw two men sitting in a pair of balances, which pitched up and down like a banca in a storm. From them he asked again the way to the Sun's house, and they told him and asked him to speak to the mother of the Sun as to why they were condemned to ride the limb of a tree like a boat in a storm.

He went on to the next mountain and there he saw two poor, lean cattle feeding on rich grass. From them also he inquired the direction of the Sun's house, and they told him and requested that he ask the mother of the Sun why they were always lean and fed on rich herbage. He promised and passed on to the next mountain, and there he saw a black ox eating nothing but earth and still fat and sleek. This animal told him how to find the Sun's house and wished to know of the mother of the Sun why he was always fat though he ate only dust.

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

The enchanter gave his word and went on. At last, late in the afternoon, he arrived at the Sun's house and went boldly upstairs. The mother of the Sun met him and inquired his business, which he told her, and then she told him that he was in great danger, for if her son, the Sun, came home and found him there he would eat him. The enchanter told her that he would not go away without the medicine, and at last the mother of the Sun agreed to hide him; so she wrapped him up so that the Sun could not smell him when he came in and carried him up to the seventh story of the house. There he was to remain until the next morning after the Sun had started off on his journey across the Heavens.

Soon the Sun came in and asked his mother where the man was, but his mother told him there was none and gave him such a fine supper that he forgot about the man, though he remarked once or twice that he certainly thought he smelled man. At last morning came, and when the Sun was far enough away to leave no danger, the mother of the Sun gave the enchanter the medicine that he wanted and started him off on his long journey. She told him, too, the answer to the questions asked by the cattle, the men, and the tree.

When he came to the black ox which lived on the dust, he told it that it was always fat because it was going to Heaven, and it was glad.

To the two oxen which fed on rich pasture and yet were poor, he said that they were so because they were condemned to Hell, and they were sorrowful.

To the men sitting in the pair of balances, he said that they were there because of their sins, and they became sad.

To the tree on which the birds never lit, he said that it was because it was made out of silver and gold, and the tree rustled its leaves in pride.

Finally he came to his cave, and there instead of the bodies of seven young children he saw the bodies of seven handsome young men, for they had grown greatly while he was away. He gave them the medicine, and they at once stood up. Then he told them all of his adventures.

When the boys heard the story, the youngest, who was a dare-devil, set out to find the gold and silver tree and from its branches he shook down a great quantity of gold and silver leaves, which he carried back to the enchanter. The enchanter was proud of the boy and yet angry with him for his rashness, but no one could be angry with him for long, for he was a gentle lad.

The enchanter then took the gold and silver and made clothes for them of cloth of gold, silver sabres, golden belts, and a golden trumpet

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

for the youngest, and sent them away on a Sunday morning to church in the city where the king lived. As they came up close to the city wall, the trumpeter lad blew a merry blast on his horn, and the king sent out to inquire who they might be and to invite them to dinner after church. So they went to the palace after church and sat down to the king's table, and the dishes were brought on. The enchanter had warned them to eat nothing until they had fed a little to a dog, and one of the boys gave some meat to a dog that was with them. The dog was dead in a moment.

The king, ashamed, ordered everything to be changed and new cooks put into the kitchen, for of course he knew nothing of the wickedness against his sons, whom he did not recognize as yet. The boys now very respectfully requested that the woman chained in the hut be brought to the table with them, though they did not know why they should ask such a thing. So the king took his sword and with his own hands, from shame, set his wife free, and had her dressed as a queen and brought to the table. The jewel still glowed on her forehead. As they sat at the table, a stream of milk miraculously coming from the breast of the mother passed to the mouth of the youngest son. Then the king understood, and when he had heard the story of the sons he put the queen again into her rightful place and caused the wicked stepmother and her two accomplices to be pulled to pieces by wild horses.

The king, the queen, and the seven princes, having made an end of their rivals, lived long and happily together.

B.[1]

There were once a man and his wife who had one daughter who was very beautiful, named Maria. The man fell in love with a widow who had three children. One day while he and his wife were on the river in a boat, he pushed her out and she was drowned. Then he married the other woman, who was as wicked as he. Poor Maria, with all her beauty, became the household drudge, condemned to do all the dirty work, and forever black with soot. One day while she was washing by the river-bank there came from the river a large female crab, which said to her, "Take me home, cook me, but though the others may eat me you must not. Save only my shell and bury that in the garden." All this Maria did. Although the others asked her why she would not eat the crab, she would not taste it, and she buried the shell in the garden. From the shell there grew a beautiful lukban[2] tree, which had three great fruits. One Sunday she

[1] Related by a woman of about sixty years of age, at Pola, Mindoro, October, 1903.

[2] The grape fruit of the United States.

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

bathed herself, washed the soot from her face and went to the lukban tree. Opening one of the fruits, she took out a magnificent dress with jewels and a beautiful horse. Arraying herself, she placed herself on the horse's back and was carried to the church.

The king was there and wished to speak with the beautiful princess, for by her dress she must be such; but as soon as the priest had pronounced the benediction she slipped out the door.

The king ordered all his soldiers to follow, but so swift was her horse that all they could bring him was one of the little slippers that fell from the foot of the girl as she rode. With this the king could not be content, and so he ordered that all women with little feet be brought to him to try on the shoe.

The soldiers went here, there, and everywhere looking for little feet, but the shoe would fit none. At last they came to the house of Maria's father. Now Maria had a very small foot while those of her stepsisters were large, so the stepmother wrapped Maria in an old mat and put her above on the rafters, telling her that she must not move. The soldiers searched the house. Said one of them, "Surely that is some one wrapped in that mat." "Oh, no," said the stepmother, "that is only a bundle of old rags." But the soldier pricked it with his sword, which forced poor Maria to cry out. The soldiers then had her wash her face and were astonished at her beauty. So they took her to the king and the shoe fitted exactly. The king married her with great feasting and pomp, and they lived very happily for a while. But the duties of state carried the king to a distant city, and as he was expecting the birth of an heir, he gave orders that she should be carefully watched that no enemy should reach her.

Finally the heir was born, but instead of one, there were seven handsome little princes. But the wicked stepmother, by some artifice, gained access to the chamber and there substituted seven new-born little puppies, with their eyes yet closed. The news that the queen had brought forth puppies was carried to the king, and he gave orders that they and their mother should be well treated but that they should be placed in a room outside of the palace walls, and that none should be allowed to see them.

The real princes, so wickedly stolen, were carried by the stepmother in a basket to the mountains and there exposed. But by a miracle they survived,[1] and when they had grown into handsome boys their nurse sent them to town to church. As they went by the room where their mother was imprisoned they all turned and bowed most courteously to the occupant. At the church they attracted much attention, and by the king's order they were bidden to dinner at the royal

[1] They are said to have been cared for by some one called "mother of the sun" or "mother of the day." The phrase "ina nang arao" may take either meaning.

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

table. But by their nurse's directions they were not to eat unless their mother sat at the table too. The king, willing to oblige such handsome boys, all dressed exactly alike, and alike in face and manner, ordered that his wife be released and given a place at the table.

So the boys seated themselves, three on one side of the queen and four on the other, and behold a miracle, for the queen's breasts filled with milk, which streamed to the mouths of the seven boys. Then the king learned of the deception that had been put upon him, and he ordered that the wicked stepmother be taken out and dragged to pieces by horses, and it was done.

As for the king, Queen Maria, and the seven princes, long and happily they lived and blessed they died.

Fletcher Gardner.

BLOOMINGTON, IND.

COMPARATIVE NOTE.

The character of the story above presented, being a version of the most popular of all folk-tales, can be exhibited by brief comparisons. Such method of treatment has been made easy by the very valuable and praiseworthy collection of Marian Roalfe Cox (*Cinderella*, Publications of the Folk-Lore Society, xxxi, D. Nutt, London, 1893). Miss Cox brought together abstracts of more than three hundred printed variants, being as many as at the time were accessible, arranged in such manner as to be easily consulted. Among versions since published, so far as the knowledge of the present writer extends, this Tagalog tale is the most suggestive.

To English readers the tale is known in two forms, both obtained from foreign printed sources, namely, the *Cendrillon* of Charles Perrault (1697) and the *Aschenputtel* of the brothers Grimm (1812; some confusion arises from the use by translators of the name Cinderella, adapted from the French of Perrault). These histories, circulated in England through translations, extinguished the native oral versions of the international novelette, which long before Perrault had become favorite in a hundred lands; printed examples include, beside all European countries, Asia Minor, India, Syria, and Japan, Arabs and Kaffirs, Brazil, Chili, and the West Indies; Asiatic, African, and American variants, however, seem to present the character of relatively recent importations from Europe.

In its numerous varieties, the tale exhibits a simple outline, which may be indicated in a few words. An orphan girl is maltreated by a cruel stepmother, but (according to the rule in such cases) supernaturally assisted. She is subjected to menial services which associate her with ashes of the hearth, whence she derives a foul exterior of a nature to disguise her beauty and intelligence. At her request her guardian genius bestows the apparel necessary to permit attendance on a festival to which her sisters are invited; in this new costume she shines with such brilliancy as to become the belle of the assembly, and to win the heart of the king's son; the necessities of her life compel her to retire from the gay scene in time sufficient to reassume her ordinary appearance and habits; she is pursued by her lover, but the suddeness of transformation protects her, and she resumes her domestic servitude. This happens three times, and on the last occasion she drops a slipper of which the elegance indicates the shape of the wearer. In order to discover the unknown beauty all maidens of the land are required to try on the

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

shoe, but without success, until at last the messengers charged with the duty think of experimenting on the ash-girl. Recognition and a happy marriage ensue.

As usual and necessary, the theme, in spite of a general concordance, exhibits many variations. Perrault's version makes the protecting influence that of a fairy "godmother," Grimm's of a helpful animal (at bottom representing a "familiar spirit" of the family, in animal shape, inhabiting the house). The German form, like many other variants, introduces also the tree growing on the grave of the mother (and supposed to be tenanted by her soul). It would be idle to inquire which idea is the more original; these are only different ways of applying the divine protection. When the father of the children bids them ask for gifts to be brought from the city, and her stepsisters elect splendid presents, the ash-girl, according to Grimm, asks him to bring her the branch of a tree. This request is explained by the oldest extant version, that of the Italian Basile, who in his *Pentamerone* (1636) introduced as the sixth tale of the first day *La gatta cerenentola* (Ash-cat). The girl has received promise of aid from a fairy in the form of a dove, whose home is in Sardinia; she therefore asks her father to greet the fairy dove, and bring back what the latter chooses to send. The father's ship is detained at sea, by invisible hands, and not released until he visits the neighboring fairy grotto, where he receives a palm branch; this the heroine plants, and it grows into a tree from which she obtains her dresses. With Perrault we hear only that the sisters were unsuccessful; but in the German tale and other forms, by a natural but not original addition, they endeavor to fit the shoe by mutilating their feet, and are only detected by the song of doves (originally the fairy protectress), who denounce the imposture, but approve the true bride. In Grimm the false sisters suffer blinding from the doves, while Perrault has chosen to civilize the story by making Cendrillon act a generous and forgiving part. With him, also, the slipper is of glass (as a fairy material); and where these two traits appear, it is tolerably safe to assume the influence of the French printed form, which has itself redescended into folk-lore and had a wide diffusion.

The Tagalog tale is divisible into two parts; the first portion only corresponds to *Cendrillon*. The story has evidently come through the medium of Spanish occupation; by good fortune the Spanish tale has been preserved in a variant from Chili, which for the sake of comparison may be literally rendered. ("Maria la Cenicienta," in *Biblioteca de las tradiciones populares Españolas*, i, 114.)

MARIA THE ASH-GIRL.

To tell, one must know, and to know, one must listen.

Once on a time was an old woman, who had a daughter named Maria. Not far away was a neighbor, to whose house Maria went daily after embers to light the fire, and who used to give her sops soaked in honey. One day she said: "Tell your father to marry me, and I will always give you sops in honey." Maria went to her father and said: "Father, marry our neighbor, for she is good to me, and gives me honeyed sops." But her father said: "No, Maria; now she gives you sops, but by and by she will give you gall." However, at last her father said that he would marry the neighbor, but she was not to complain if she found herself ill-treated.

The neighbor had a daughter, also named Maria, who was of the same age. The father married the neighbor, who directly began to abuse Maria, because she was prettier than her own girl. She slapped her face, thrust her into the kitchen with soiled clothing, and called her Ash-girl. Now, Maria had a heifer, with which she amused herself all day long; and the crone, who was jealous, besought her husband to give her own child a heifer too. As if that was not enough, she told Maria to kill it, because she did no work, but played with it all day. The father

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

thought it hard, but was obliged to consent, for fear that his wife would make it worse for Maria. So the crone called her, and said: "To-morrow you must have the heifer killed, for you are a lazy-bones, and do nothing but amuse yourself."

Then the girl took to kissing the heifer, who said: "Maria, don't cry; when they kill me, beg leave to let you wash my heart and liver, where you will find a wand of virtue, which will give you all you desire. Take care of it, and conceal it in your belt, so that it may not be seen."

The next day they killed the heifer, and Maria went to the river to wash the heart, where she found a wand. When she had done, and put the parts in a jar, it floated down stream. She burst out crying, for she was sure that her stepmother would beat her; and while she was weeping, up came an old woman with a blue dress, who said: "Maria, why do you cry?" "How can I help crying? My jar has floated away with the pieces I washed, and when my stepmother knows, she will beat me to death." "Do not cry," said the woman; "go to yonder hut at the water's edge and sleep, while I get the pieces." Maria went to the hut, but instead of resting she swept the room, made a fire, and got supper; after that, she went to sleep. Soon there was a knock, and when she opened the door, there stood the jar; she took it, and went home.

"Why so late?" asked her stepmother. Maria said that the jar had floated off, and that an old woman had gone to look for it while she slept in a hut; when she awoke, it was at the door. "What is that on your forehead?" said the crone. "I do not know," answered the girl. They brought a mirror, and when she looked, she saw that she had a star on her forehead. Her stepmother tried to rub it away, but the more she scoured, the sweeter and brighter grew the star. So they made her wear a bandage, that none might perceive how superior she was. The other Maria said to the crone: "Mother, bid them kill my heifer, and I will go wash the pieces, so that I may get a star on my forehead, like the ash-girl."

Her mother bade it be killed, and the girl went to the river to wash; when she was done, the jar floated away, and she pretended to be grieved. The old woman in blue came and asked: "Why do you cry, my child?" "How can I help crying? My jar has floated down the stream." The stranger answered: "Sleep in yonder hut, and when you wake, you will find the jar." The girl went in a rage, and said: "How, sleep in this dirty cabin, I?" She waited in disdain, and after a while rose, opened the door, and found her jar; she took it and went home. When her mother saw her, she said: "Maria, what is that on your forehead?" They brought a mirror, and when she looked she saw that it was the wattles of a turkey gobbler. Her mother tried to take it away, but the more she pulled the larger and uglier it became, so that at last, not knowing what else to do, she covered it up with a piece of silk.

One day there was a dance at court, which Maria desired to attend; she drew out her wand, and asked for clothes, a coach and servants, and all that was needful to go as a fine lady. Presently she found before her beautiful clothes, with whatever else she wanted; and when she put them on, if she was pretty before, she was prettier now. While the rest were asleep, she went to the dance, and as she arrived, there was such applause that the king's son came forth to see. The hall was illumined with the star she had on her brow, and when the prince saw, he was so charmed that all night long he would dance with no one else. When it was time to go, she jumped into her coach in such haste that she dropped one of her glass slippers; the prince could not overtake her, but only kept the shoe. The next day, he bade his servants search the town and bring the lady, so that he might marry her. They went from house to house, but could find no one whom the slipper fitted. When they came to the house her stepmother bade her daughter bind up her feet, so that she might make them small enough to put on the slipper

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

and marry the prince; lest Maria should be seen, they hid her behind a tub. Now the crone's daughter had a parrot, and when the men came to try on the shoe, it cried out: "Ha, ha! It's Turkey-crest who's standing there; for Star-on-brow look behind the tub!" After it had shrieked this many times, they said: "Let us see what the parrot is talking about;" and when they looked behind the tub, there was Maria. They made her come out and try the slipper, which fitted perfectly, while every one perceived here was the lady who had been at the ball. They conducted her to the prince, in spite of all the crone's fuss; the prince married her, and there was a royal wedding which lasted a long time; so ends the story.

A comparison of the Spanish and Tagalog versions with that of Perrault gives a lesson in respect to the diffusion of märchen. In the glass slipper and other traits, the Spanish shows the influence of the printed form, from which, however, it is not exclusively derived; according to the usual rule, we have the "contamination" of one form of the tale by others. In the Spanish the elegance of the French author has become homely and idiomatic; while in the Tagalog a crocodile replaces the fairy, and by a rude duplication a crab assists in scouring the part of the heroine's body inaccessible to the fingers. Otherwise, the story has undergone no essential alteration.

It is, however, the sequel of the Tagalog narrative that makes its most interesting part; to explain its significance it is necessary to notice another form of the Cinderella story, namely, the tale which in Perrault goes by the name of *Peau d'Ane* (Ass-skin), which Grimm calls *Allerleirauh*, and in English has formerly been popular as a nursery rhyme under the title of *Catskin*.

According to this story, a king has made his dying wife a promise that he will take for his second wife no lady who does not resemble herself. The only woman who meets this condition is his own daughter, whom he therefore proposes to marry. In order to put him off, the maiden requires the king to procure for her wonderful dresses, of which the last is the skin of an animal; this she dons, and so disguised flies to the wilderness, taking with her a receptacle containing the gowns. She is found by a prince hunting in the wood (from Perrault's version this trait has dropped out), who conveys her to his palace, where, as savage and foul of aspect, she is assigned menial tasks. From time to time she amuses herself in secret by donning her gay attire, and on one of these occasions is seen by the prince, who falls in love with the unknown beauty. Unable to trace her, the youth falls sick, and is tended by the servant, whence discovery and marriage. Instead of a slipper, a ring bestowed by the lover serves as means of recognition. The resemblance with the tale of Cinderella, which is at bottom only another version, has often occasioned admixture.

As there was a very good reason for the modification of *Peau d'Ane*, namely, the odiousness of the initial trait, and as otherwise the Cinderella version presents a more modern and sophisticated type, there can hardly be much doubt that the latter tale is merely a modification of the former. According to traditional ideas, the assumption of the animal skin would be equivalent to transformation into the beast; this situation occurs in the version earliest in order of time, that of Basile, in which the princess really becomes a bear. According to the usual manner of conception of inquirers, who, like Mr. Andrew Lang, designate their method as "anthropological," the presence of such primitive traits would be enough to establish that the story, in origin if not in entirety, remounted to a "primitive" state of society in which such alteration of shape was supposed to be common, and quite within the power of distinguished or specially endowed persons; however, in the present instance, this view would be incorrect, seeing that

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

the barbaric or mythological elements, far from being original, have been superinduced, and imposed on a narrative in the first instance of a literary character.

In order to comprehend the nature and evolution of this folk-tale, it is necessary to take into account a series of compositions which in the Middle Age and even in modern times have enjoyed great popularity, those namely which deal with the adventures of a daughter sought in marriage by her father. The oldest version places the scene in England, and brings the tale of the persecuted beauty into connection with the monastery of St. Albans, founded in 793 by Offa of Mercia. The latter, at the time when the ancient tomb of Albanus is discovered, remembers an unfulfilled vow made by an earlier Offa, a son of Warmund, who had bound himself to establish a foundation out of gratitude for the recovery of his lost wife and children, under the following circumstances.

In the course of a hunt, Offa is separated by a storm from his companions, and wanders devious in a pathless wood. He hears the cry of a woman, proceeds in that direction, and in the depths of the forest finds a beautiful and magnificently attired maiden. In answer to questions she reveals herself as the daughter of a king of Northumberland, who has fallen in love with her, and has used all possible inducements and threats to induce her to marry him; in consequence of her obstinacy, he had commanded that, her hands and feet having been cut off, she should be taken to the wilderness and left to the mercy of wild beasts. The squires charged with the execution of the order had taken pity on her so far as to forbear mutilation; abandoned in the desert, she had supported herself on the fruits of the wild. The king, who is a widower, takes her to the cell of a neighboring hermit, and on the morrow conducts her to his country, where she lives, in what manner we do not learn. Some years after, nobles of the realm insist on Offa's marriage; after many evasions, he bethinks himself of the unfortunate beauty, whom he prefers to the many candidates for his hand. When he is absent in Northumbria, engaged in war against the Scots, his wife bears twins, a boy and a girl; letters are sent announcing the happy deliverance; these, however, fall into the hands of the king of Northumberland, who has married a daughter of Offa by a first marriage; the son-in-law (presumably desiring to succeed by right of his wife) substitutes a forgery announcing that the queen has given birth to monsters (in the Middle Age a criminal charge). Offa,who has come off victorious in war, replies with an order that his wife be tenderly cared for; but the traitorous Northumbrian again substitutes a missive, in which the husband is made to declare that he has suffered a defeat, attributable to his having wedded a witch, whom therefore he directs to be deprived of feet and hands, and cast out into the forest. The executors of the mandate once more are affected by the queen's beauty, and content themselves with massacring the children, and leaving her to her fate. This fortunately takes place near the cell of the hermit aforementioned, who hearing voices of woe, goes to the scene, consoles the lady, and by his prayers reanimates the children, giving the three shelter in his cell, where they remain for an indefinite period. On Offa's return to his country, he discovers what has happened, and is inconsolable. In the course of a hunt, he accidentally comes to the cell, remembers the locality, and bursts into tears. The hermit, recognizing the king, calls the mother, who at the moment is engaged in bathing her children; a joyous recognition ensues, and, as already noted, Offa vows to found a monastery.

The tale, it will be observed, is not properly to be called a legend, seeing that the son of Offa does not become a saint, and has nothing to do with Albanus; the association with St. Albans must therefore be artificial and literary. As pointed out by Hermann Suchier (Paul and Braune, *Beiträge*, etc., iv, 1877, 500) the Warmund of the Life is mentioned in Beowulf as Garmund; but the story now under consideration bears marks of later taste, and has probably been referred to a hero with whom it had no original connection.

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

The next appearance of the tale is in a French romance (still unedited, which, by laying the scene in England, indicates probable derivation from that country (and the existence of lost Anglo-Norman sources); this anonymous composition, of the thirteenth century, which has enjoyed immense popularity, recites, in more than twelve thousand Alexandrines, the fortunes of *La Belle Helaine*, princess of Constantinople (the verse, together with prose versions, has been abstracted by R. Ruths, Greifswald, 1897). Anthoine, emperor of Constantinople, having lost by death his wife, a niece of Pope Clement, desires to marry his daughter, and for that purpose procures a papal dispensation. Helaine flies in a boat, and after many adventures is cast ashore in England, near Newcastle-on-Tyne. While engaged in hunting King Henry finds her, and dazzled by her beauty marries her. He quits England to aid the Pope against infidels, leaving his wife in charge of the Duke of Gloucester. When visiting the Pope, he recognizes the portrait of his wife, and through Clement becomes cognizant of the lineage and history which she has scrupulously concealed. Helaine has two boys; by substitution of letters his stepmother makes the king believe that the queen has been delivered of two monsters (puppies, according to the prose). He bids his wife be well treated, but a letter is substituted ordering her to be burned. The seneschal, whose duty it is to perform this mandate in the first place, cuts off her hand with the marriage ring as a token of faithful performance, but afterwards repents, and burns his own niece instead; the severed hand is hung about the neck of one of the children, and the three set adrift in an oarless boat; this comes to land, but while the heroine is asleep, wild beasts carry off her children, who are rescued by the hermit. Helaine, thinking her sons destroyed, reëmbarks, and after many happenings at last reaches Tours. The boys grow up in the cell, and when they have arrived at the age of sixteen years, set out to seek their parents; they arrive at Tours, where they are christened, and one takes the name of Martin, the other of Brice; their own mother approaches them as a beggar, and receives abundant alms, but there is no recognition. Meanwhile the repentant Anthoine wanders the world in quest of his daughter, taking occasion the while to instruct the heathen; he reaches England, and visits Henry; the sorrowful princes exchange stories, and Henry joins the Emperor in his search; the two come to Tours, where Helaine, aware of their presence, and in terror of their anger, avoids them, and uses the disguise of blackening her face. At table, King Henry is served by his own sons, and remarks the box containing the hand, which continues to be suspended about the neck of Brice; this is opened, and the wedding ring tells the tale, the princes are owned, and the innocence of the queen made plain. Helaine flies to Rome, where she sees her uncle the Pope, but instead of revealing herself, asks permission to sleep as a mendicant under the stair. Henry and Anthoine engage in a crusade, but at Acre hear the story of the Pope's handless beggar, and suspect that this is the long-sought lady; Henry repairs to Rome, but Helaine has disappeared. Finally the heroine returns to Tours, where she is arrested, and the kings find her; she is assured of affection; Martin places his mother's hand, which has remained supernaturally fresh, on the stump of her arm, and by a miracle effects its restoration. In later days he becomes Saint Martin of Tours.

Belle Helaine was followed, during the remainder of the Middle Age and into modern time, by a long series of counterparts, imitations, reconstructions, reductions in prose, popularizations, and dramatizations (enumerated by Suchier in his edition of the *Manekine* of Philip of Beaumanoir, 1884; see Cox, xlvi–lxvi). To discuss the relations of these versions to the *Helaine*, and of the latter to the *Life of Offa*, would be quite beyond the scope of this note; it is enough to say that these works are, in the main, to be looked on as literary fiction, varied and rear-

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

ranged according to the pleasure of the novelists who composed them, and that the earliest example, the *Life of Offa*, is to be taken as presumably representing, in outline, the initial member of the series.

A pleasing example of the manner in which the romance was reduced into a folk-book is supplied by a Catalan tale contained in a manuscript of the fifteenth century (edited by Suchier, *Romania* 30 (1901), 519 ff.). In outline, the narrative proceeds as follows. The wife of Constantine, emperor of Rome, the most beautiful lady of her time, on her deathbed asks and obtains from her husband a boon; this she defines to be, that the emperor shall marry no successor who cannot wear her glove; she dies leaving a daughter. In course of time the lords of the realm insist on the marriage of their sovereign, who becomes enamoured of the princess, the only person able to fulfil the condition. The girl refuses, and her father orders her to be slain in the forest; the squires charged with execution of the sentence, moved by the entreaties of the maiden, put her on board a vessel bound for Spain. There she is sheltered and finally adopted by a rich couple living a retired life in the country. The young king of Spain, while hawking, is led to take a lonely path, and obtains lodging at the house of the rich man. Here he is waited on by the girl, and is so much struck by her beauty and grace, that he asks leave to take her to court at Seville, where he puts her in charge of his mother. At a later time, the barons require him to take a wife, and he chooses the stranger, greatly to the indignation of his mother. The queen is with child, but the king of Granada invades the realm, and he is forced to take the field, leaving his queen in charge of his seneschal, with directions that news be sent of her safe delivery. This takes place, and the child is a beautiful boy; but the messenger has occasion to pass the convent in which lives the queen mother, who changes the letters in such manner as to convey intelligence that the infant is female, and as black as a Saracen. Nevertheless, the king bids his wife be tenderly cared for; but again the exchange is effected, and the seneschal commanded to burn both mother and child. Once more the queen is spared, but put on board a ship bound for the Levant, which touches at Rome; here she supports herself by asking alms for the love of God, and daily comes to the distribution of bread made by the emperor, who notices her resemblance to his lost daughter. The king, her husband, returns victorious to Seville, discovers the fraud, and wreaks vengeance by burning the convent in which his mother abides. He falls sick, and makes a vow in case of recovery to make a pilgrimage to Rome; here he is received by the emperor, and at table relates his history. The queen, meantime, with her six-year-old son, is waiting in the court, from which she can see the feasters; the sequel is too pretty to be condensed. "'My son, do you see the lord who is placed next the emperor?' 'My mother, I see him well.' 'My son, know, 't is your father. See this ring; go to him, kneel at his feet and kiss his hand, and say: 'My father, take this ring, which my mother sends you!' And directly the infant did what his mother bade, and went as fast as he could till he came before the king of Spain; and when the king saw how lovely was the creature, he was pleased, and marvelled at the words, and more at the ring; directly, he looked at the ring which he had on his own hand, and saw that the two were alike. He knew that it was the ring with which he had wedded his wife, and he said to the emperor: 'O Lord, prithee fetch hither the lady who hath sent me this ring.' . . . And when the lady entered, the king knew her, and rose, and went to meet her, embracing her, and kissing her hands; and for the joy they felt, both fell in a faint, one this way and the other that. And when he saw, the emperor was distressed, and bade water be brought, and poured on their hands and faces, so that they came to their senses, and stood on their feet. And directly the queen knelt at the emperor's feet, and cried: 'Sire, know that you are my father, and I your daughter, and the king of Spain, here

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

present, is my husband and your son by marriage.' 'Ah, God!' cried the emperor, 'how may this be? If it were true, happy were I! I pray you tell, for if 't is true, never was man so fortunate as myself!'"

The theme is also treated in numerous märchen, which for the most part are to be regarded as merely echoes of *Belle Helaine.* Suchier, using the assistance of Reinhold Köhler, was able to enumerate tales in sixteen languages, including Greek, Tartar, Arab, and Swahili; at the present day, no doubt, research might greatly add to the number. The theme is varied in every possible manner and combined with other tale-elements; an example being the story of Grimm, No. 31, "The Maid without Hands." It is here that belongs the Tagalog narration, which, however, for the first part of a two-act story has substituted a modern version of Cinderella, and also intercalated a history in origin also European, but originally independent.

The enchanter, in the version here printed, restores the slaughtered children through the virtue of a medicine obtained from the Sun. A sun-journey essentially identical is recounted in a French-Breton tale (F. M. Luzel, *Contes populaires de Basse-Bretagne*, Paris, 1887, i, 41). The sister of Yvon, a simple youth, has been married by a handsome stranger, who (although not expressly so stated) turns out to be the Sun in person, and is conveyed to his house, called the Crystal Castle; Yvon resolves to visit his sister, and after infinite hardships arrives at her abode, where he finds the husband, who comes only by night. From motives of curiosity, Yvon wishes to accompany him in his daily wanderings, and obtains permission, on the terms that he is not to speak or touch anything. The husband rises as a ball of fire, taking with him the guest; an extract will show the correspondence, as well as the confusion introduced in the Filipino form. The Breton tale makes the visitor inquire: "What means this, brother? Never have I seen the like; cows and oxen sleek and fat, in a land of sand and stone, while yonder, in that rich meadow, standing in grass to the belly, are cattle so pitiably lean, that they seem like to die of hunger." "Brother, this is the significance. The cows and oxen, sleek and fat, in a dry and sandy plain, these are the poor, who, content with the state to which God has assigned them, envy not the goods of another; while the lean cattle, in the mead where they stand in grass to the belly, who continually quarrel and seem likely to starve, are the rich, who, never satisfied with their possessions, always endeavor to amass wealth at the expense of others, forever quarrelling and striving."

Yvon sees also two trees which constantly clash with such force as to scatter fragments. By interposing his staff he puts an end to the disturbance, and is blest by the trees, who once had been husband and wife, but as penalty for incessant wrangling have been condemned to remain in this purgatorial condition until pitied by a charitable person, and who, thanks to his intervention, will now be able to enter paradise.

The hero gets little profit either from his passion for knowledge or his benevolence; seeing that he has contravened the injunction against asking and touching, he is denied leave to proceed, but set down on the spot. After long wanderings, he arrives at home, finds that two generations have elapsed, and meets the usual fate of Rip Van Winkles, being rewarded only with a pious death, and the hope of hereafter rejoining his sister in the Crystal Castle.

If this appendage be eliminated, the Tagalog variant offers an excellent example of the second part of the tale, being indeed the most interesting which I have noticed. Closely akin is the Italian novelette which Straparola, in his *Piacevoli notte* (1550), introduced as the Fourth Fable of his First Book. Tebaldo, prince of Salerno, has promised his dying wife to marry no one whom her ring will not fit; the only person who fulfils this requirement is the princess Doralice, who is

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions

accordingly persecuted by her father, but hidden by her nurse; she escapes, and is married to a king of Britain. Tebaldo visits Britain, murders the children, and contrives that the bloody knife shall be found in the possession of the queen, who accordingly is buried alive as far as the waist, but carefully nourished. Subsequently the queen's innocence is attested by the nurse; she is released, and the guilty father punished. Straparola keeps to his source in leaving the children to perish; following the impulse of a popular narrator, the Tagalog version resuscitates them. The foundation of the incident is to be found in the literature of the cycle. The history of Merelaus the Emperor (F. J. Furnivall, *Originals and Analogues of Chaucer's Canterbury Tales*, London, 1872–, p. 57) describes the manner in which the empress is found hanging on an oak and taken to the castle of an earl. The earl's steward tempts the lady, and when repulsed murders the child of the countess, and contrives to put the bloody knife into the hand of the empress. Nicholas Trivet (early fourteenth century) makes Lady Hermengild, entertainer of the heroine Constance, herself become the victim of the treacherous lover; the bloody knife is produced, and Constance accused. From Trivet the tale passed to Gower and Chaucer. The folk-tales proceed in the usual manner of simplification, by substituting leading actors for secondary ones; Straparola assigns the murder to the father of the queen, the Filipino variant to the stepmother. The Tagalog narrative is thus affiliated with Chaucer's *Man of Law's Tale*.

The trait of the imprisonment of the heroine is common to Straparola and the Filipino version. A Spanish ballad preserved in families of Jews exiled from Spain before 1492 (*Revue des Etudes Juives*, xxxii, 1896, 266) makes Delgadilla refuse to marry her father; as a penalty, she is immured in a tower, where she is fed only on salt meat. These ballads are brief lyric reductions of complicated dramatic narrations; it seems very likely that the song is based on the folk-tale now in question.

In addition to works noted in this brief and hasty account should here be named, "The Constance Saga," A. B. Gough, *Palæstra*, xxiii, Berlin, 1902, and "The Old English Offa Saga," Edith Rickert, *Modern Philology*, ii, Chicago, 1904–05, pp. 29, 321.

W. W. Newell.

This content downloaded from 194.29.185.118 on Thu, 22 May 2014 18:43:25 PM
All use subject to JSTOR Terms and Conditions